



No.34

DECEMBER

1966



INSTRUCTIONS

for

Setting Up and Operating Models

EARLY ITALIAN—ADAM (*Hand Decorated*)
LOUIS XIV—SHERATON INLAID
CHIPPENDALE—WILLIAM and MARY
JACOBESQUE—SHERATON—HEPPLEWHITE
CHIPPENDALE CONSOLE
WILLIAM and MARY CONSOLE
BABY CONSOLE—LONDON CONSOLE
LONDON UPRIGHT—LONDON No. 2
LONDON No. 1

NOTICE—THIS Instruction Book is furnished as a guide to Edison Owners. Dealers will please see that it is not removed from the instrument.

INTRODUCTION AND GENERAL INFORMATION

Do not play the phonograph at very high or very low speeds, all Edison Diamond Disc Records are recorded at the uniform speed of 80 revolutions per minute and should be played at that speed to obtain the correct pitch and correct interpretation of the selection.

The location of the phonograph itself, in your home, should be carefully selected.

Again care must be taken that the phonograph rests on a steady, level surface.

If the surface is not level or the phonograph is unsteady, it may cause the instrument to repeat notes or act in some other unsatisfactory manner.

Should any parts of the instrument be in need of adjustment or repair, refer the matter to your dealer. Do not return any parts direct to factory.

The care of the Reproducer itself is very important; keep the Diamond Point free from dust collected from Records. This may be easily done with the tip of the finger.

Keep the Records free from dust and dirt.

TO SET UP PHONOGRAPH

By carefully following these instructions, at the same time checking off each operation as completed, you will avoid all unnecessary difficulties and will obtain the proper results from your phonograph.

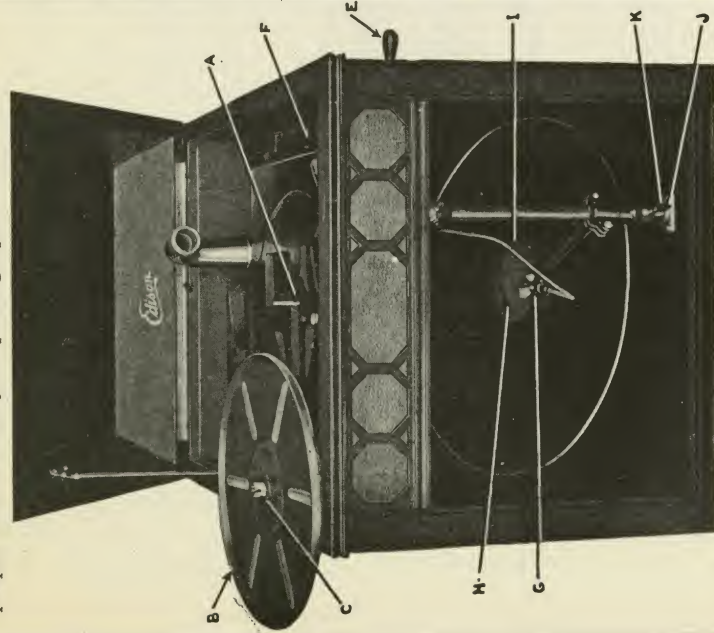


Fig. 1

Refer to Fig. 1.

TURN-TABLE

1. Attach the turn-table as follows:
 - (a) Carefully clean, with a piece of cheese cloth, turn-table spindle (A), and the spindle socket (C), in under side of turn-table (B). Any dust or grit on either of these parts may cause the turn-table to run out of true.

- (b) Remove wooden wedge and place turn-table (B) on spindle (A) so that the slots in socket (C) engage the pin in spindle (A), and press down lightly on turn-table to insure a tight fit.

WINDING CRANK

2. Attach winding crank as follows:

- (a) Insert end of crank (E) into the crank hole provided in the right side of the cabinet.
- (b) Turn crank until it becomes attached to the winding stem (F).
- (c) Continue to turn crank in same direction until phonograph is fully wound, but do not overwind. Stop winding when due resistance is felt.

tone modulator

The operation of the Tone Modulator is as follows:

1. To make tone soft, push the tone modulator slide (T. M. Fig. 5) toward the right.
2. To make tone full, or loud, push the slide to the left.

GRILLE

To put front grille into the cabinet insert the upper edge of grille first into its slot at the top of front opening of cabinet. Push up the grille as far as it will go and then swing in lower edge and drop into the bottom slot.

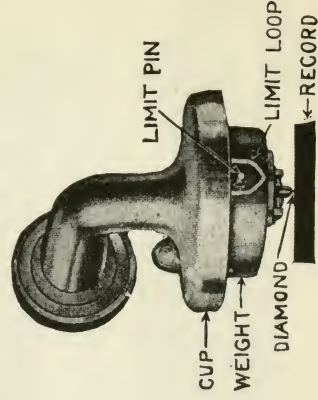


Fig. 2

ASSEMBLING REPRODUCER TO PHONOGRAPH

- (a) After removing the cardboard packing found between the Reproducer cup (Fig. 2) and the weight (Fig. 2).
- (b) See that the slot in the Reproducer locking ring (A, Fig. 3) is in line with the corresponding slot in the end of the horn.
- (c) Hold the Reproducer locking ring firmly with the left hand as shown in Fig. 4, push Reproducer into its socket with the right hand so that the locking pin (B, Fig. 3) and Reproducer enters the two slots before mentioned.
- (d) Lock Reproducer in place by turning Reproducer locking ring (A) to left until it binds tightly.
- (e) Lower Reproducer gently, as the diamond point, or Record, or both, may be damaged by too sudden impact.
- (f) Do not attempt to move Reproducer across Record when former is down, i. e., in playing position.
- (g) Be careful to move Reproducer to extreme right when putting on, or taking off a Record.
- (h) Always remove Reproducer from horn before removing turn-table from spindle.

REPRODUCER SETTING

1. Figure 2 shows the correct setting of the Reproducer when in playing position. You will note that the "Limit Pin" is located in the centre of the limit loop, at a distance below the "Cup" about equal to its own diameter (of pin).

This location may vary slightly either sidewise or up and down without affecting reproduction.

If, however, the limit pin should become displaced sidewise enough to touch the limit loop it may cause repeating. This can be corrected by raising the Reproducer and again lowering it onto Record.

The limit pin should never touch the cup above it. If adjustment upward or downward should ever become necessary, refer the matter to your dealer.



Fig. 3



Fig. 4

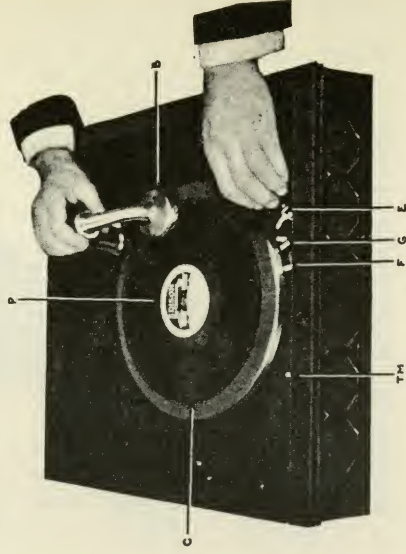


Fig. 5

TO PLAY PHONOGRAPH

1. See that the phonograph is fully wound.
2. Swing Reproducer (B) to extreme right.
3. Place the Record (C) on the turn-table.
4. Start phonograph by pushing starting lever (F) to left.
5. Swing Reproducer to left until the diamond point comes just above the grooved or playing area of the Record.

NOTE—The Reproducer is operated as follows on instruments not equipped with Reproducer Locating Device:

An employee of E.M.I.Ltd (H.M.V.) took the machine along to their head office asking could it be definitely identified - the original name plate being missing. When its photograph was published in the EMINEWS, the 'house magazine' of the E.M.I. Group, I was one of those named in the challenge to identify the machine. Mr. Catchpole, editor of EMINEWS had done some research, noting its close resemblance to a 'Puck', a 'New Century', and an early Columbia. I would add that it is also very similar to the Edison Bell "20th. Century", which came in a 7s6d. and a 12s.6d. model. Mr. Reg Bignell recalls an imported model (probably German) which sold for 4s. As it looks so close to other makes, it suggests that the machine portrayed is an imported "copy model". Come on now! Write to tell me precisely which model we have here. The news can then be passed to our good friends at E.M.I.

Ernie Bayly.

THE OTHER ILLUSTRATIONS

We are grateful to Mr. R.F. James of Brisbane, Australia, who sent us his manual of his Edison disc machine, for reproduction. This is most timely, for we know that several members possess these machines with no manual. The size has been slightly reduced to fit our pages. We were unable to reproduce the cover, because it was of a colour which would have been difficult to reproduce legibly, and was slightly soiled. As it contained no pictures and just a little lettering, we have lost little. Mr. Tregning's article explains the other illustrations. E.B.

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TWO FORGOTTEN CANADIAN ARTISTES

by GEORGE WONCH

BESSIE BONSALE, contralto, was born in Ottawa in 1870 and at an early age took lessons in Toronto from Mr. Haslam and at the Toronto Conservatory of Music. Miss Bonsale in 1888-89 was soloist at St. James's Cathedral in Toronto and gained laurels in the vocal fields of the area.

Upon the advice of her teacher she ventured to New York City in 1889 and made a stay of seven years. Always striving for perfection she studied further, becoming soloist at Temple Emmanuel Church. The great contralto then entered the concert field, joining the Orde Musin Concert Company, headed by a well-known violinist, Orde Musin. Miss Bonsale travelled with this Company for two seasons visiting every important city in America. During this busy schedule and study she found time to make a few records in New York. The writer is trying to trace these records and wonders which company recorded them, 1889 - 1896, and would welcome any details which readers may be able to supply.

At the close of the engagement with Musin, Mme Bonsale went to England in 1896, primarily to study oratorio with prominent London teachers, but a meeting with Sir Arthur Sullivan resulted in a lucrative engagement at the Savoy Theatre, where as a member of the D'Oyly Carte Opera Company she remained for two seasons singing

the role of Pitti-Sing in The Mikado and also taking part in the original Command Performance of "His Majesty" for Her Majesty Queen Victoria and the Prince of Wales (later King Edward VII).

In the meantime Vert, the leading impresario in London became interested in Miss Bonsall and booked her for London concerts and drawing-room engagements, eventually filling her time satisfactorily that she severed her connection at the Savoy. This made it possible for her to devote more of her time to the serious study of oratorio, which she continued for two seasons under the able direction of Mr. Charles Santley.

Miss Bonsall's name appears in the publication 'The D'Oyly Carte Company' in Gilbert and Sullivan Operas' by Rollins and Witt and appears in the Opera Company's historical files as being one of their finest artistes in 1896 - 97.

Upon her return to America around 1900 Miss Bonsall accepted an engagement to tour with the John Philip Sousa Band and Group as Prima Donna, to cities where she had formerly appeared with Musin. Her success was instantaneous and the notices of the leading papers were unanimous in declaring that the expectations aroused by her earlier were fully realised in the artistic excellence of her later work.

She also toured for two seasons with the well-known baritone, Dr. Carl E. Dufft and the Redpath Grand Concert Party. Bonsall then became a member of Sorrientos Banda Rossa Singers and dancers; singing roles from Italian Operas. This tour of over two hundred concerts and matinees was one series of artistic triumphs. Wherever she appeared she left a lasting impression by reason of the sincerity of her art and her charming personality.

The multiplicity of Miss Bonsall's press notices received both at home and abroad is bewildering when selection is attempted. They agree in placing her in the foremost rank of vocal artistes. Her resonant tones are repeatedly likened to the sounds of a cello. Her method, enunciation, expression, command of repose and charming personality receive tribute of unusual praise.

Mr. Allan Barron says of his mother, "Her most glowing testimonials date from before 1906. Miss Bonsall married Mr. George Barron of Toronto in 1906 and with the arrival of children by 1909 and after, her professional appearances were greatly reduced. By 1920 she had retired except for activity in music associations in Toronto. As for her records in the 1890's in the New York area . . . they did not survive high summer temperatures, i.e., their first summer."

Her great press notices (examples of which this writer owns) resulted from the mellow resonances in her low notes. She never gained the same recognition or class as certain internationally famous singers, but did gain wide recognition and remarkable success in the concert and light operatic field.

Times changes and by the 1940's she was remembered by only a few of her contemporaries. When she died at 93 years of age on 17th. December, 1963, there were no contemporaries - just younger friends she had made after she retired from appearing professionally. Bessie Bonsall (Barron) gifted with a gleaming personality and with a voice of a "cello" lived a long and noted life but alas passed away joining the ranks

of our many unknown or forgotten artists. She joins the ranks of the other Canadian greats such as Craig Campbell, tencer, Cora Tracy, soprano, Edward Johnson and Jeanne Gorden. GRACE ELLEN McFAUL (1870-1964), was born in McKellop township near Seaforth, Ontario. She was the daughter of the late Mr. Leonard McFaul who, around the 1880's built the stately Lorne Villa Mansion which still stands in Seaforth. This soprano, virtually unknown to us today, studied music in Toronto and New York under the same teachers as Bessie Bonsall. All through Miss McFaul's career she and Bessie Bonsall frequently travelled, associated and sang together.

McFaul was also a soloist at St. James's Cathedral, Toronto, with Bonsall and how captivating it would have been to have listened to these two fine artistes singing a duet such as "Whispering Hope".

In bygone 'Seaforth News' we see that on 10th. April, 1891, Miss Grace McFaul, who is a student at the Toronto Conservatory of Music, has been winning golden laurels as a vocalist at recent musical engagements in that city.'

At the suggestion of her tutors Miss McFaul embarked on a concert career in the 1890's and toured extensively with the Frances Wilson Opera Company, New York, Chicago, Boston, etc.

Mrs. Mabel Grace Crouch speaks of her famous aunt in glowing tribute to her personality and artistry. "Auntie did sing beautifully and I remember spending many happy days in my early childhood with her. I remember especially a lovely pink velvet dress of hers trimmed with mink which she wore quite often when she sang. Grace McFaul married James Mullin in Los Angeles in 1907. She returned to Seaforth about 1916. Unfortunately they were not blessed with a family but were a wonderfully fine couple."

Her talents were passed on after her triumphant return home as she led the choir in the Presbyterian Church in Seaforth for a number of years.

Miss McFaul (Mullin) also lived a full and noted life and rose to the same concert status as Bessie Bonsall and again, we have spoken of the striking similarity in careers of these two artistes. Grace McFaul was remembered by only a few in the 1940's. When she died at 94 years of age in 1964 there were no contemporaries; only a few friends who knew little about this fine artiste. So, Grace McFaul, once with the voice of a thrush and great personality, joined the ranks of our forgotten artistes, leaving a golden path of testimonials. It is not known whether Grace McFaul recorded.

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A CORRECTION

Dear Mr. Bayly,

In the October issue of HILLANDALE NEWS you have printed my letter. Unfortunately you typed a mistake which does not make sense! The eighth line should read "these prices from an advertisement of 1924."

I have always been led to understand that the absence of the DOG on foreign H.M.V. records is due to the religious beliefs of the country or artiste concerned. Perhaps someone at E.M.I. can give us an official explanation if this is an incorrect impression.

Many film fans will remember the earlier version of "Pygmalion" in which Professor Higgins also used the "Dancing Flames" (as shown at the

Science Museum) this being a series of glass tubes with gas jets. There was also at least one Edison phonograph in his study. This was regarded as a very good film version of the play.

Miss Ruby Helder also recorded for Pathé.

Sincerely,

O.W. Waite.

(Thank you for the correction. Editor)

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THUMB NAIL SKETCHES by TYN PHOIL

No. 25. Edison Blue Amberol Cylinder 2203

"Columbia Exposition March" by the New York Military Band.

This interesting military march was known originally as 'Colonel Goetting March', dedicated to Colonel A.H. Goetting, at one time of the Governor's staff at Massachusetts. This march became very popular, and with its widening public, the better known title was adopted.

It was frequently scored as a two-step for dancing, but on this record, the march form is heard.

The composer, Frederick E. White, has written a very large quantity of music, nearly all instrumental. Among his best works for piano may be named, "Rip, Rap - Galop de Concert", "Sounds from the old home - Meditation", and "Let the band play - march de Ballet".

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THE PERSONNEL OF SOME EDISON DANCE BANDS

by Gerry Annand

Charlie Kerr & his orchestra

Leo McConville, trumpet	Joe de Luca, trombone
Jerry de Masi, alto sax/or clarinet	Vincenzo d'Imperio, tenor sax/ or clarinet
Albert Valente, violin	Robert McCracken, piano
Eddie Lang, banjo/guitar	Mike Triffoante, brass bass
Charlie Kerr, drums.	

Lopez & Hamilton's Kings of Harmony Orchestra

Bob Effros, trumpet	Slim Hamilton, trombone
Andy Hamilton, clarinet	Vincent Lopez, piano
Eddie Shearer, piano	

Ray Miller's Black & White Melody Boys

Earl Oliver, trumpet	Tom Brown, trombone
Jim Welton, alto sax	Billy Fazioli, piano
Ray Miller, drums	

Red and Miff's Stompers

Red Nichols, cornet,	Miff Mole, trombone
Jimmy Dorsey, alto/clarinet	Alfie Evans, alto/clarinet
Arthur Schutt, piano	Joe Tarto, Brass Bass
	Vic Berton, Drums

Phil Napoleon, trumpet (sometime Bill Moore)

Jules Levy, Jr., trumpet (Sometimes Leo McConville)

Vincent Grande, trombone (sometimes Miff Mole)

Manny Prager, soprano sax or clarinet

George Bohn, alto sax or clarinet

unknown, tenor sax

Frank Signorelli, piano

Julian Davidson, guitar

Joe Tarto, brass bass

Ted Napoleon, drums

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THE VERY FIRST 'TALKING MACHINE':

by Leonard Petts

During the course of time spent in browsing through old volumes, most readers will, I imagine, have encountered references to early 'talking machines'.

It is interesting to speculate on when the very first 'talking machine' made its appearance and what form its construction took.

The earliest reference I can recall was one of the colossi of Memnon, which dates from about 1400 B.C. and which was said to have emitted sounds, apparently generated by a series of hidden air chambers.

Philostratus writing of the phenomenon says, "The statue of Memnon is turned towards the sun; it has no beard, and is of black stone. Both feet are close together, according to the style of sculpture in the age of Daedalus; and the hands are pressing on the seat, for the figure is in readiness to rise. This attitude and the intelligence of the eyes, and all the wonders they tell of his speaking, produce, they say, only a partial effect while the statue is inactive. But when the rays strike the stone at sunrise, the spectators cannot restrain their admiration; for the statue utters a sound as soon as the beams have touched his lips; and his eyes seem to gaze on the light as men do who are looking at the sun. They say, moreover, that the attitude of the statue produces the impression of his appearing to rise up to do honour to the sun, as men do who rise to pay their respects to a superior."

Isaac d'Israeli in his "Curiosities of Literature" mentions a much later example which dates from the early part of the 13th. Century. "Albert Magnus, for thirty years, had never ceased working at a man of brass, and has cast together the qualities of his material under constellations, which threw such spirit into his man of brass, that it was reported his growth was visible; his feet, legs, thighs, shoulders, neck and head, expanded, and made the city of Cologne uneasy at possessing one citizen too mighty for them all. This man of brass, when he reached his maturity, was so loquacious, that Albert's master, the great scholastic Thomas Aquinas, one day, tired of his babble, and declaring it was a devil, or devilish, with his staff knocked the head off; and what was extraordinary, this brazen man, like any human being thus effectually silenced, "word never spake more" !

Perhaps what is the earliest machine to have been credited with the properties of being able to reproduce exactly the words spoken in to it by a human being is mentioned by Mr. Ogilvie Mitchell in the 'Family Reader', and quoted in 'The Voice' for October, 1920. He states that the late Sir Robert Hart was speaking to a very learned mandarin who informed him of the existence of a book some 2,000 years old which contained a reference

to a most curious box.

This book relates that at least 1,000 years before that time a certain Chinese prince was in the habit of communicating with a friend who resided in a district far away. It was necessary that this correspondence should be kept secret, so the prince spoke his message into a peculiar box, which he sent by a trusty bearer to his distant comrade. When the recipient opened the box he could actually hear the voice of the prince speaking the actual words that had been uttered originally so far away.

It only remains to add that the conversation between Sir Robert Hart and Kwang Tung took place long before the gramophone, as we know it today, was invented.

It would be most interesting to hear from Members of their own literary discoveries in this field. Perhaps they could be gathered and published in the HILLANDALE NEWS for the benefit of all.

* * * * *

HOW I MADE A RECORDER

by Stanley Bream

I made a recorder from a second-hand Model C reproducer. Firstly, a friend cut off a part of the fantail, making a very neat job of it. Then I took a small pair of pincers, a pair of tweezers and a little shellac. With the aid of a candle I heated the stylus bar, took out the sapphire and replaced it the reverse way. Then I put some shellac at the back of the stylus to make sure that the sapphire was quite firm. This was, of course, most important. I next cut out a small piece of tin the shape of the little loop that holds the fantail. Then I made a little slot in the tin which would allow the little screw pinion to work up and down freely, without lateral movement. I stuck this piece of tin on the inside of the little loop with strong glue.

I put it aside for a day until the tin was stuck firmly. I put back the stylus bar and replaced the screw pinion and it worked up and down well. The job was now complete. I set up the machine and put on a genuine Edison blank. For the first half of the record I spoke into the horn. The second half I sang a chorus. I took off the record and wiped it with a soft duster.

Anxiously I replaced it on the mandrel and set up the machine for playback. The result was amazing. Every word was as clear as a bell - and so was the chorus. I never heard an Edison recorder that came up to it. The next time I went to Mr. Watts of [REDACTED] Clapham, I took it with me and Mr. Watts tried it out. He was greatly surprised at the result. He said it was the best he had heard and would very much like to have it. Well, in the end I agreed and in return he gave me a brand new Edison Model C reproducer for it. However, I never tried to make another recorder and who knows, I might not have been so lucky with the second as with the first!!

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PETS CORNER. Bright Young Thing (to Friend): "I'm told that it was a lovely party. They were all there, from A to Z, - except U and I."

by Alec Kidd

No.17. Edison Blue Amberol 1563. "Aunt Dinah's Golden Wedding"
by the Empire Vaudeville Company.
(correspondence & comments)

No.18. Edison Blue Amberol 29044 "Simon the Cellarer"
sung by Arthur Middleton.

Many thanks to all the friendly Members who wrote to me about my last article "Aunt Dinah's Golden Wedding". I think I acknowledged most of them, but I owe letters to Jeff Fox of Bellingham, U.S.A. and Quentin Riggs. I hope they accept my apologies. The consensus of opinion agrees that the part of Aunt Dinah is played by Byron G. Harlan in his famous falsetto voice, but Quentin Riggs is firmly of the opinion that it is the voice of John Bieling. We have read how Mr. Riggs attended a reunion of old recording artists held at Mr. Bieling's home. He writes informatively, - "John Bieling was in the Premier Q'tte at the time when "Aunt Dinah's Golden Wedding" was recorded. He used to do women's voices in this type of record. I feel that Byron G. Harlan never appeared with the Empire Vaudeville Company; at least he was not one of the regular members. As you said, most of the records were made by the Premier Quartette and Ed Meeker. Ada Jones appeared on some of them in which a woman had a leading part. I did not know that Albert Campbell participated in any of these recordings, but perhaps he appeared on some of the early ones. I don't think Al Bernard took part in them. He did not commence recording until 1919. Most of the vaudeville sketches were made before that time. It is possible that he was on any which may have been made after 1919.

. . . "When I said that Byron G. Harlan never appeared with the Company (earlier in letter) I meant on the later ones. Of course, he was in the group which made the 2-minute cylinders. I still feel that it is John Bieling on "Aunt Dinah's Golden Wedding". He discontinued making records in 1914, being replaced by John Young. When Hooley died (1918) his place was taken by Donald Chalmers, so both Young and Chalmers can be heard on some of the records made later."

I still hold this question open to the 'far-flung' resources of our correspondence forum. I hope that we shall arrive at the authentic identification. Is it too much to hope that there is someone still alive with an intimate knowledge of the scenes WITHIN the Edison recording studios at 79. Fifth Avenue? I await the outcome of the appeal with the humorous consoling thought - 'To travel hopefully is better than to arrive'!

NOW TO "SIMON THE CELLARER" sung by Arthur Middleton, composed by John L. Hatton to verses by W.H. Bellamy, which I have been requested to review.

Despite its being in the 29,000 series, it is not purple-coloured. It is however one of the best of the 'Blues' of American issue and, I think, the best recording made by Arthur Middleton in the zenith of his fame. His recordings are mainly in the Concert and Grand - Opera series but he recorded also under the ordinary serial numbers under his pseudonym Edward Allen, to which our jovial President referred humorously as "pot-boilers".

At the time of the Great Exhibition in Hyde Park, John L. Hatton, Musical Director of the Princes' in Oxford Street, conceived the idea of adding comedy to his concert repertoire. His success was unique for on august occasions the rare occurrence of laughter was due to songs composed by him to verses by W.H. Bellamy.

These "Dame Margery" series had a limited existence, but inspired, as a sequel,

"Simon the Cellarer" which is frequently performed on radio and television programmes even today, becoming hallowed by the hand of time.

In my last recital at a meeting of our Society at 'The Horse and Groom' I used this record by Arthur Middleton to commence the second half of my programme. Judging by the applause, it would appear to be a very popular song among Edison fans also.

Arthur Middleton was described at the apex of his career with the Metropolitan Opera Company of New York as "The leading Concert and Oratorio Bass-Baritone of the U.S.A." Thus it is only natural for his rendition to be perfect.

Dame Margery enters with gusto in the third verse of this record, every word of which is clearly enunciated - -

"Old Simon reclines in his high-backed chair,
And talks about taking a wife,
And Margery often is heard to declare
She ought to be settled in life:
But Margery has, so the maids say, a tongue,
And she's not very handsome, and not very young,
So somehow it all ends with a shake of the head,
And Simon brews him a flagon instead,
While, Oh Ho! Ho! He'll chuckle and crow
What! Marry old Margery? No, No, No."

If, when playing this record to a gathering of friends, you introduce it by reciting those lines, do not forget to shake your head at the appropriate place: it always produces a laugh.

(Acknowledgements to M. Wilson Disher's "Victorian Song")

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THE ANNUAL GENERAL MEETING

The Annual General Meeting of the Society was held at The Horse and Groom, Curtain Road, on Tuesday 11th. October, 1966. The discussions made this the longest A.G.M. ever!

The Chairman's Address: Mr. Frow said, "At the last A.G.M. I felt that with but a year behind me, and having been appointed to follow such excellent predecessors as Major Annand and Ted Lewis, there was little fresh that I could report to you. With twelve meetings here each year, which, after all are of your own choice, I hope there is something to suit most of you. We have enjoyed the programmes of our senior Members who have much unique material. We have had excursions into the vertically-cut discs of Edison and Pathe and a number of programmes of 78 r.p.m. discs. Last year we had a film show in place of our Christmas Party. We have been able to maintain six issues of the Hillandale News. This depends upon each of you, for, without articles, news, views, advertisements, there can be no magazine. We again ask all of you to put pen to paper upon your favourite topic. Ernie Bayly informs me that often, as the publication date draws near, there is a dearth of material, then fate seems to assist and sufficient material comes to hand. We hope that this latter will always obtain.

We were able to publish another reprint catalogue - the Edisona 1898 - of which sales have been slow, but it has at last paid for itself. It received very good reviews in the 'press' with the result that as many have been sold to 'outsiders' as Members, - which is perhaps a reflection! Two other catalogues are partially 'processed', but could not

be issued until the previous one was no longer a financial liability to the Society. The next will be a Columbia of 1906 showing phonographs, accessories, etc. This was kindly loaned by the Brothers Moss. After that we have a 'compendium' of various interesting Pathe catalogues, including loans from some good folks outside the Society.

Our Membership continues to flourish all over the world, and I detect a weakness there in our very strength. I feel that where many Members live close together they should organise a 'branch' of the Society to meet either formally or informally as the situation best suits the Members concerned. It might be a good policy for a leading and capable Member in an area to coalesce Members under the Society banner. In this connection, a group of Members in Sussex hope to begin meetings soon. Since he has been in Australia, David McCallum has been busy on our behalf. He has been mentioned in newspapers and on the radio being billed as the Man from C.L.P.G.S. He is a keen type of young Member who should be empowered to help us in Australia. He has already recruited a number of new Members.

I would like to see some work taken off Ernie Bayly's shoulders, so that he can devote more time to the Hillandale News (articles permitting), which is our finest Ambassador anywhere. We realise that separating the duties may be difficult, as the 'NEWS' and membership are much bound together. We shall be able to discuss this later.

Once again I ask for your support this year, thank you all officers for the work that has been done behind the scenes, and for your ready help in many directions.

We are, I know, entering another successful year in the long history of the Society. We are solvent, expanding, and independent of local authorities, and we are, I feel, a happy dedicated bunch who know we belong to something unique and very worthwhile.

With the Exhibition next year, the Society will be in the public gaze and perhaps many people will learn of our existence. It means that we shall have to work very hard to assemble it, and with the support already promised, I am sure it cannot be anything but wholly successful.

ELECTION OF OFFICERS AND COMMITTEE. Chairman, Mr. George L. Fraw was proposed by Gerry Annand and seconded by Bruce Moss. Vice-Chairman, Leslie Kaye was proposed by Reg Bignell and seconded by Roy Smith. Assistant Hon. Secretary, Peter Lewis was proposed by Arthur Close and seconded by Sydney Carter. Society Archivist, John Carreck was proposed by Leslie Kaye and seconded by Douglas Moncrieff. Committee, Reg Bignell, Roy Smith, Bruce Moss, Arthur Weatherley, O. Waite, Hon. Secretary, Ernie Bayly, Unanimous. Mr. Bayly requested that someone volunteer to assist him deal with Membership and Finance & 'Bookeeping'. He explained that it had reached the stage when one person would be unable to do more. As an example he said that up to that morning he had received 1,331 letters since 1st. January. This was quite apart from keeping the Society's accounts and producing the Hillandale News. After some discussion on how duties might be separated, Mr. Hugh Richardson volunteered to help.

REPORT OF HON. SECRETARY. Mr. Bayly began by thanking all those who had given encouragement and help to himself personally and the Society as a whole. Not only those in the room at the time, but also those who had written letters. We never had any Committee meetings during the year, but Committee Members often gave friendly advice in an informal way. The Membership stood at 380, but judging by enquiries, would continue to increase. It is quite surprising how enthusiasts came to learn of our Society. As the Chairman said, the HILLDALE NEWS is very much by the Members, for the Members and it is hoped that they will continue to write for us. An interesting item in a paragraph is as valuable as an article. Mr. Bayly then passed to a financial statement. Although the Society is solvent,

Balance in hand at audit= 43 2 3

(disregarding that £65 - 5s. is still owed to Mr. Frow re. manufacture of neckties)

+

provided we overlook the amount of money still owing to Mr.Frow,it is due only to "incidental sales" of catalogues,etc. and the accumulated profits therefrom.The sales of neckties had been a source of disappointment. We had these produced because Members had suggested that we should have this distinctive emblem. It is regretted that even some who had been strong advocates had not purchased them.We are fortunate that Mr.Frow loaned the money to have an economical number made,and that he is able sustain the debt. Looking back into the history of the Society since the War II,its subscription has never been carefully calculated.The late Mr.Clarke had accepted a nominal sum and had met any deficits from his own pocket.Because of enquiries,the late Mr.Wormald had allowed Membership to enthusiasts living outside London,but who never attended meetings.Then he began the HILLANDALE NEWS in October 1960.We suspect that he also met expenses from his own pocket.Upon his serious illness and subsequent death,Mr.Bayly became Secretary with limited Society funds and found himself responsible for a magazine and then a Society which rapidly made great growth in Membership,correspondence from all over the world which includes enquiries from foreign government departments and learned institutions,etc.and as we have,perhaps unwittingly,been elevated to the status of a "learned body",we incur expenses which can only be regained from the Membership as a whole. In the ultimate,all Members benefit from this 'prestige'. It has even led to letters from persons wishing to dispose of records,cylinders and machines "to someone who would value it". In this case Members living nearest have been informed and have added to their collections.We have also advised radio & television authorities and producers,While no charge can be made for such services,we have made many friends who have helped us as a Society and whom we hope will continue to help in the future. Bearing all this in mind and the fact that the subscription for "Country Members" has scarcely paid for the materials of the HILLANDALE NEWS,we must spend time to

evaluate an equitable subscription - which it would seem we have never done for many years. This is excusable because we have changed our character in only the last two years. We have ceased to be a local Society, but a community of collectors all over the world, who we are pleased to hear, correspond with each other, exchange records or machines and even visit each other. This alone is a gratifying justification for our existence. We trust that it will continue in this social way. Only benefit can come from collectors knowing each other.

At this point the meeting entered upon a lengthy discussion which proposed and rejected many suggestions, including the opinions of "Country Members" present, and some who had written letters on the topic. Finally, the proposal of Mr. Carter was accepted that there should be a basic subscription of 15 shillings for all Members, plus an amount to cover airmail postage to those requiring that service.

OTHER BUSINESS a. When the HILLDALE NEWS is distributed, those who attend the London meetings will continue to wait until the next meeting after its publication to receive it by hand in order to save postage. The Secretary will endeavour, but not promise, to stick special issues of stamps on the envelope if any are current at the time of despatch. Make no special requests, bearing in mind that with the quantity of magazines we send at a time we do not need stamps, but could have them put through the Post Office 'prepaid meter' and pay in bulk. Philatelists overseas can always be assured of obtaining all special issues, with the special "first day of issue" postmark by contacting the Post Office Philatelic Bureau, St. Martin's Le Grand, London, E.C.1.

b. Size of the magazine. This is dictated at present by the commercial sizes of duplicating paper. It may be necessary to change the size early in 1968 when the Post Office will introduce specific 'standard sizes' for envelopes, with surcharges for non-conformers. We await details from the Post Office. We understand that paper manufacturers may also vary sheet sizes to be appropriate to the envelopes. Those of you who bind the HILLDALE NEWS into permanent covers should keep this in mind, recalling that we should have six issues after this December issue at this size, and that it might not be necessary to change! We will keep you informed!

PROGRAMMES AT THE HORSE and GROOM, CURTAIN ROAD, LONDON, E.C.2. for 1967.

10th. January a programme by Roy Smith.

14th. February. "Desert Island Discs" We hope that several Members will bring along some favourite discs and/or cylinders. Let the Secretary know no if you intend to participate.

14th. March. Programme by George Walter

11th. April " " Al Debus (currently studying at Cambridge) & Gerry Annand

9 th. May "Variety Round- about with Blue Amberols" by Reg Bignell

13th. June Programme by Ted Lewis

11th. July " " Peter Lewis

8th. August to be announced

12th. September Programme by O. Waite

10th. October ANNUAL GENERAL MEETING followed by programme by George Frow

14th. November Programme by the Brothers Moss

12th. December Christmas Programme - to be announced.

SUBSCRIPTIONS Commencing 11th. October 1966. Anywhere in the world by sea 15 shillings (\$ 2 U.S. or Can.)

Airmail outside Europe £ 1 - 5s. (\$ 4 U.S. or Canadian)

(Note there is no extra charge for airmail inside Europe as the Post Office sends mail by air or sea at its own discretion according to which will be quickest)

THE DIRECTORY OF MEMBERS. The time has arrived when a completely new edition of this useful guide to Members must be made. We ask you to complete the QUESTIONNAIRE soon and return it to Ernie Bayly so that he may work upon it during January. Members who have joined recently will not be asked to complete a second Questionnaire.

THE SOCIETY EXHIBITION

dates are now finalised for 31 st. JULY to 11 th. AUGUST. 1967.

* * * * *

CAST YOUR BREAD UPON THE WATERS

by Edward Murray-Harvey

The curtain rose to reveal a Victorian interior. A smartly-dressed Victorian gentleman motioned to a parlourmaid in a lace cap, who moved to an Edison phonograph - a GEM - and started it. It played "Butterfly Gavotte". At the end of the two-minute cylinder the phonograph was stopped. Then the gentleman spoke: -

"If music be the food of love, play on"

Yes, it WAS Shakespeare's "Twelfth Night", in Victorian dress as performed about two years ago in Norwich! In the programme was printed, "Phonograph kindly loaned by Edward Murray-Harvey."

Also, I am occasionally asked by the local television studios to lend talking-machines as "props". I have acquired several machines from viewers who have written to say that they have "one like that".

The moral is this; be prepared to lend out your spare phonograph, (preferably with an indestructible cylinder!) to local theatrical groups, but be certain that you are mentioned in the programme. You never know your luck!

- - - - -

People often ask me, "Do the people of Norwich live in the past?" I assure you that they do not. We have as many 'supermarkets' and as few live theatres to the acre as any British provincial city. But in one case we stand still. The Rector of the parish of St. Barnabas became the Rector of that Parish in the year 1900, in the reign of Queen Victoria. Today, sixty-six years later he is still going strong. Is this a record?

* * * * *

PHONOGRAPHIC ODDITIES

by William Tregoning

Every collector must have wondered about those little-known oddities and the unusual, such as "what was the most expensive phonograph ever put on sale? . . the cheapest? what was the largest sized phonograph ever made? . . the smallest? . . what was the hugest record ever produced commercially? . . the smallest?" By patience and chance I have found the answers to the above questions, and think them interesting enough to relate to you.

About five years before the first World War, the American public, loaded to the hilt with 'easy money', began to demand of the phonograph manufacturers more attractive machines to adorn their homes. As money was no object (to a certain section of the community), all the major companies, Edison, Columbia and Victor; as well as the smaller ones like Brunswick, Sonora, etc - took the hint and began to produce. And what goods

they were! By 1916, Victor was offering "Louis XVI Victrolas" which were no more than ordinary standard Victrolas with curlicue carvings and grafted-on ornamental flourishes. Eldridge Johnson, then president of the Victor Talking Machine Company had remained adamant; there were no tables, cupboards, or chests in the Victor line of instruments; if you owned a Victrola, you were not encouraged to put a vase of flowers upon it.

While the price for the "Louis XVI Victrola" was high at \$ 600, it was not the most expensive. Columbia, not to be outdone by anyone, produced monstrosities such as the "Donatello", a huge piece of furniture five feet high and two feet wide on which were painted four panels, artificially 'aged' showing symbolic figures representing Intelligence, Justice, Temperance and Peace. For this 'magnificent' reproduction of fifteenth century Italian art, Columbia demanded a mere \$ 535. Columbia's most expensive (and frivolous) model was the "Queen Anne No. 5." outlaid with a Chinese Chippendale lacquer finish and offered "a superb example of the exquisite work of the patient Oriental" at \$ 1,075. But at the same time, the furniture craze accelerated the fortunes of Edison's new Diamond Disc phonograph. The price range of the Diamond Disc machines was quite extensive, running from a mahogany Old English table model at \$ 60 to the period models which sold at a price range between \$ 200 and \$ 800. But even the realistic Edison succumbed to temporary frivolity of the times. In his machine brochure of 1920, was advertised the most expensive phonograph ever put on sale - the "Gothic", with its carved teakwood columns and "Spiralling arches of imitation marble-stained mahogany as well as a free 7 page booklet describing the construction of this truly inspired masterpiece of workmanship" sold for the record price of \$ 6,000 ! Not even today can you find a commercially sold phonograph (U.S. application of the word = Editor) for even a half of that amount.

An internationally known phonograph company made the most expensive machine, but it is a virtually unknown that produced the cheapest talking machine. Back in 1915 the Excello Novelty Company of 1433 Catherine Street, Philadelphia wrote to the "Indianapolis Star" suggesting that the "Star" should obtain a supply of the firm's "Excello Talking Machine" illustrated in an enclosed brochure and distribute them as a premium with subscriptions. The price was given as a mere 65 cents post-paid from Philadelphia. I found a copy of the brochure, which is reproduced on the inside of the back cover of this issue. I find that the next cheapest phonograph was manufactured by the Standard Talking Machine Company, 845 Broad Street, Newark, B New Jersey, who wanted \$ 1 for one. For the more "discriminating" buyer, the Concertphone Talking Machine Company, 134 South 9th Street, Philadelphia would sell you one for \$ 6, described as the "lowest-priced talking machine with quality and tone." The Lincoln Talking Machine Company of Pleasantville, New Jersey also made a machine for \$ 6.

Probably the largest records ever sold were made by two different firms, using vertical cut, Pathe Freres and the Neophone Company. Both Companies marketed a 20 inch disc, certainly a monster. However, because of their coarse cut, and because the grooves were set farther apart than ordinary discs, the playing duration was shorter than expected. In the case of Pathe, these large discs contained selections also available on discs of smaller diameter and played for the same time as their smaller 'brothers', the selection having been dubbed from the same master.

The smallest records I know of that were made for ordinary sale were the Little Wonder single-faced variety. They were placed on the market between 1915 and 1920, and were manufactured by the Columbia Company. These little discs were only about 5½ inches in diameter and they played for about a minute. Believe me, the quality was as cheap as their probable price - volume was considerably fainter than standard discs, and the names of the artists were not given on the label. Probably the next smallest sized records were the seven-inch size which was quite common in the first decade of this century being manufactured by Berliner, Columbia, Zonophone, Victor and the English Gramophone Company, as well as many smaller companies.

Since most cylinders were the same size with only slight variations, there seems to have been only one "smallest" cylinder made. This was by the Lioret Company of Paris which had cylinders made of a 'celluloid' on a brass 'former' that were like over-sized reels of cotton. However, Bettini, Edison, Edison Bell and Columbia produced 'Concert' or 'Grand' cylinder size of five inches diameter. Also, a three inch 'Salon' size was sold by Pathé who also issued the 'Celeste' size being five-inches diameter and long enough to play for five minutes. Being of wax and demanding a special machine, few were issued and were available for a few years from 1903. Columbia made a six-inch wax cylinder of normal diameter which played for three minutes.

Everyone has his own ideas as to the most expensive record ever sold. However, in first place as the most expensive is the Victor recording of the 'Lucia' Sextette with Caruso, sold at \$ 7. That may be the most expensive single-faced recorded, but Columbia briefly offered a double-sided one at \$ 7.50. Little Wonder also holds the spot as the cheapest record as well, they sold at 10 cents. The most expensive cylinder was probably sold by Gianni Bettini. In his three catalogues that were recently reprinted by Stanford University lists two selections by "La Grande Dame" Mme Sarah Bernhardt at \$ 6 each. These were even more expensive than the supposed 'expensive' five-inch Concert cylinders which sold for only \$ 1 by Columbia and 75 cents by Edison. The cheapest U.S. cylinders were probably the indestructible type sold by Columbia at 25 cents, while in England some two minute waxes were sold at nine pence, which was about half that price at the exchange rates of 'Edwardian' times.

Turning to 'secondhand' prices, (I have so far dealt only with items when sold new), I recently saw an advertisement for what must be the most expensive 'antique' phonograph, a Columbia Paragon (key wind) with five-inch mandrel and 42-inch long brass horn. The whole thing was mounted on the counter-top of a huge six foot oak cabinet which contained eight big drawers for storing the cylinders. Truly this is a huge and unique piece of equipment. Sale price \$ 900. A similar illustration to mine on the back page of this magazine appears in the Columbia catalogue to be published as a reprint by our Society in a few weeks. On the back page I illustrate another oddity. The biggest recording horn. This experimental horn of 125 feet was built for Edison in 1924 at West Orange, containing 300,000 bolts. It was unfortunately given to the scrap drive in 1942.

I also show you an advertisement published by Mr. Len Spencer the popular recording artist. I hope my article has dispelled some of your puzzles. If you have any more along this vein, I shall be pleased to hear from you.
Bill Tregoning. [REDACTED] Shaker Heights, Ohio 44122, U.S.A.

((Editor's note. In England it was possible to purchase a phonograph similar to that on the front cover for 2s.6d. (about 50 cents), sometimes with a few free cylinders to play on it. This was after it had been imported from Germany!! That on the front cover sold for about 4 shillings (80 cents). At an equivalent of 10 cents, Woolworths sold 7" & 8" discs. "Victory" in the 20's and "Eclipse" in the 30's. They were well recorded.))

Mr. Tregoning acknowledges Bettini catalogues, Hobbies magazine Dec. 1947, Jim Walsh and "the Fabulous Phonograph". ((THE HILLDALE NEWS is the official magazine of the CITY OF LONDON PHONOGRAPH & GRAMOPHONE SOCIETY.)) 19, Glendale Road, Bournemouth, England.

6. Lower Reproducer onto the Record by raising the operating handle (E) to vertical position with the left hand, while guiding the Reproducer with the right hand as shown in Fig. 5.

7. To prevent tarnishing the polished neck of the horn, hold the horn by the locking ring when guiding the Reproducer to the starting position.

8. When the selection is finished, raise the Reproducer by means of the operating handle and stop the phonograph by pushing brake lever (G) to left.

9. To play another selection, rewind the phonograph and repeat the above instructions.

NOTE—Certain models are equipped with Reproducer Locating Device.

INSTRUCTIONS FOR OPERATING REPRODUCER LOCATING DEVICE

This device is to be used for placing Reproducer in position for playing either 10 or 12-inch Records.

When a 10-inch Record is used, first start motor; then place finger of left hand on numeral 10, push it down as far as it will go and hold it there. Then with right hand on lift lever (E) swing the reproducer to the left until it stops, then raise lift lever and release finger from the numeral.

Do not release finger from numeral until Reproducer is in contact with Record.

The same procedure is used on 12-inch Records except that numeral 12 is used.

WINDING PHONOGRAPH

NOTE—Rewinding after each selection is not necessary, but it will generally be found more convenient than to allow the phonograph to run down completely before rewinding.

SAFETY STOP ADJUSTMENT

1. The Safety Stop is carefully set and tested in the factory and should permit of playing the longest selections. However, it should not allow the phonograph to run until the diamond point of Reproducer reaches the label (P, Fig. 5) in centre of Record.

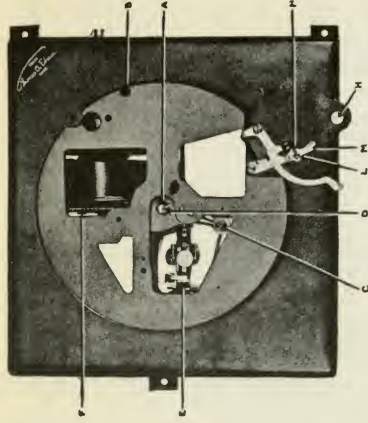


Fig. 6

2. Should the Safety Stop operate too soon (in long selections) or too late, as just described, it should be adjusted as follows:

(Fig. 6)

(a) Remove Reproducer from horn.

(b) Take off the turn-table.

(c) Should the motor stop too soon, turn screw (L) to shift lever (M) so it will contact later with the stop finger on lever (E) Fig. 5.

(d) Should the motor stop too late—turn screw (L) so lever (M) will contact sooner with the stop finger on lever (E) Fig. 5.

(e) Replace the turn-table and Reproducer and note where the diamond point stops.

(f) Continue this adjustment until the phonograph stops with the diamond point of the Reproducer just at the outer circumference (P, Fig. 5) of the label on the Record.

(g) Replace turn-table and Reproducer.

NOTE—The Safety Stop is thus adjusted to stop on all selections at the same point. Therefore depending upon the length of the selection, the time which elapses

between the end of the selection and the stopping of the phonograph will vary. However, it will not injure the diamond point of Reproducer to run over the smooth surface of the Record.

SPEED ADJUSTMENT

All Edison Diamond Disc Records should be played at turn-table speed of eighty (80) turns per minute. Accordingly, each instrument is carefully adjusted to run at this speed before it leaves the factory; your dealer will adjust the speed if necessary when installing the phonograph.

CARE OF PHONOGRAPH

A clean and properly lubricated mechanism eliminates many petty annoyances and insures the proper operation of your phonograph. It is therefore essential that you give particular attention to the following instructions:

OILING

The lubricants for use with Edison Phonographs are most carefully selected and owners of Edison Phonographs should use only Edison Oil on bearings and Edison Grease on gears and worms. The use of inferior or unsuitable lubricants invariably results in improper operation with its attendant dissatisfaction. ~~Supplies of both Edison Oil and Edison Grease are supplied with each instrument.~~ Graphite main spring lubricant in tubes may be purchased from the dealer, when needed. Future supplies may be obtained from your dealer.

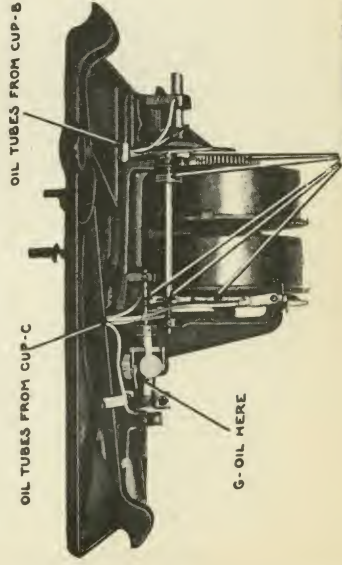


Fig. 7

To oil phonograph, proceed as follows:

See (Fig. 6).

NOTE—To stop spindle (A) from turning when turn-table is removed to oil the mechanism, place a wedge of paper between spindle (A) and the motor plate.

CAUTION—Do not fail to remove this wedge before replacing the turn-table.

(a) Remove turn-table, first removing Reproducer to avoid damage from striking.

Apply Edison Oil at the following points:

B (Fig. 6) Oil cup (fill with oil).

C (Fig. 6) Oil cup (fill with oil).

D (Fig. 6) Upper spindle bearing (oil freely).

E (Fig. 6) Governor frictions (1 to 2 drops on each).

F (Fig. 6) Oil tube to spring sleeve (oil freely). Right hand spring barrel in double spring motor has an oil tube in the spring sleeve.

NOTE—If the frictions (E) or the polished friction disc appear to be gummy or sticky, clean both with a few drops of gasoline before applying oil.

G (Fig. 7) Governor sleeve (2 or 3 drops).

H (Fig. 6) Operating handle bearing (3 or 4 drops).

J (Fig. 1) Horn pivot bearing (5 drops).

(k) The oil tubes from cups B and C occasionally become clogged with dust; it is therefore well to note whether the oil inserted in oil cups reaches the various points to which oil tubes run. If oil does not reach these points the tubes should be cleaned out with a small piece of fine wire. But be careful not to remove the small felt wicks at ends of tubes. These prevent the oil from running too quickly and therefore cause the oil supply to last a much longer time than it would if they were removed.

(l) Apply Edison Grease freely to those parts indicated in Fig. 7.

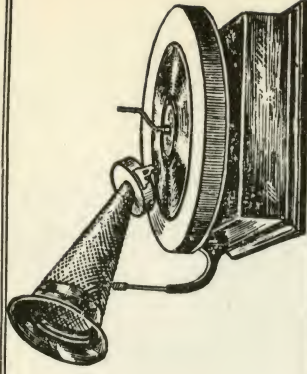
(m) Do not put oil or grease on either the Diamond Point or the Record.

(n) Do not put oil or grease in the Spring Barrel. Your dealer is supplied with the proper lubricating mixture and should be requested to attend to this when attention is necessary. If this is not convenient be sure to obtain from him the proper lubricant and instructions dealing especially with this subject, or write Factory for detailed instructions.

No test rule can be laid down as to how often your phonograph should be oiled and greased as above. In each case it depends upon the amount of use a phonograph receives and the temperature conditions of its location. For ordinary home use in a moderately heated room the phonograph should be oiled about once a month.

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Pat. Applied for. Serial No. 13457



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Amusing to the "grown-ups"

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Will play any selection on any size record.

The Excello Talking Machine is a wonderful invention. It is the result of years scientific study and will reproduce with absolute fidelity vocal and instrumental music.

Each machine is carefully examined by our competent tone experts, and if the following instructions are observed you will be able to reproduce music equal in quality to any talking machine made.

INSTRUCTIONS

1. Unpack carefully and place the base of the machine on a perfectly flat surface.
2. Mount turntable on base so that it revolves freely.
3. Place record on turntable slipping it over the handle and fitting it firmly over the projection at the base of the handle.
4. (a) Insert needle placing first finger on the needle holder and the thumb on the side of the sound box, pressing gently. (b) Use only the better grade, **LOUD TONE** needles, and be sure that they are properly and firmly secured in the needle holder.
5. Place horn and the supporting wire firmly on the extended arm attached to the base so that the horn is sound box bears with **SUFFICIENT PRESSURE ON THE RECORD**. This may be accomplished by simply bending the spring attached to the horn, adjusting it as required to reproduce the selection in the full tone.

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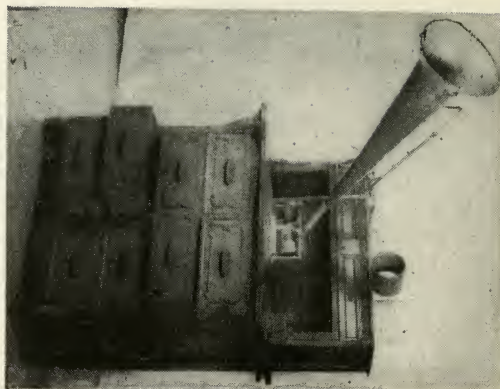


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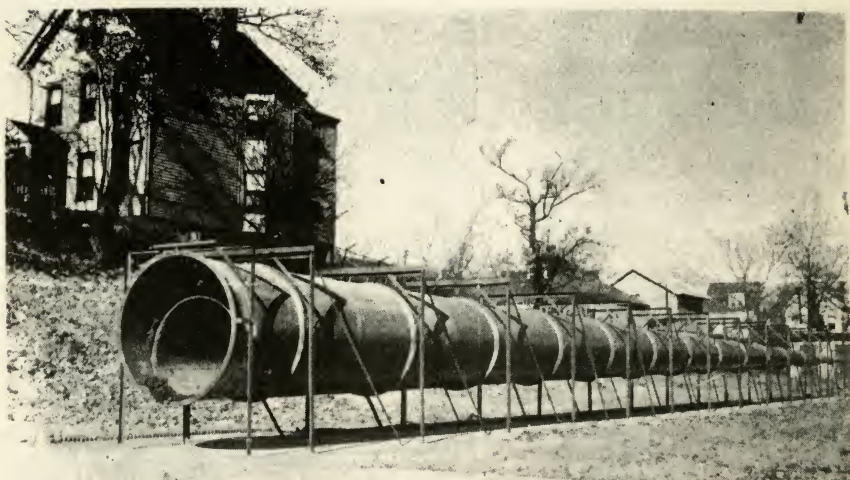


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